

THE MUSICAL MAGAZINE.

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MUSICAL BIOGRAPHY:—DR. GREENE.

[TRANSLATED FROM THE GERMAN FOR THE MUSICAL MAGAZINE.]

Maurice Greene, the son of a clergyman of London, was born at the end of the seventeenth century, and received his first instruction in singing from King, and on the Piano-forte and Organ from Brind. When Handel came to London, he contrived to insinuate himself into his good graces; and the desire to hear this great master as often as possible, and when he played alone, induced him even to blow the bellows for him for hours together. He thus had the best opportunity to improve his own playing. In 1716, when not yet twenty years old, he got the place of Organist at St. Dunstons in the West, in London, on the recommendation of his uncle, who was a member of the lawyer's college; and in the succeeding year, and after Purcell's death, that of St. Andrews at Holborn was added. When his former instructor, Brind, died, he exchanged these two minor offices for that of Organist at St. Paul's Church.

He had already, before this time, given proof of his talents as a composer; and in 1714, a play of his, called *Love's Revenge*, was brought out. He now devoted himself still more zealously to composition, writing many lessons for the Harpsichord, Concertos for the same, a Te Deum, many Anthems, Catches, Canons, Cantatas, Sonatas, Quartettos, Organ Fugues, &c. He participated actively

in almost all the greater musical performances, and became a member of the Academy of Ancient Music. This brought him into connection with Buononcini, whose friendship he courted; thereby forfeiting however that of Handel, whose violent and jealous antagonist Buononcini was, and which he very well knew. But it seems, that he only feigned a friendship for Buononcini, in order to make himself acquainted with his foibles, and with more certainty to prepare his fall; for as soon as Buononcini had published his famous Madrigal, *In una siepe ombrosa*, he was the first to bring it into the Academy of Ancient Music, and thus to prepare the way for his defeat.

This behavior, however, made him many enemies; so much so, that he was obliged to leave the Academy, and to collect an Orchestra for himself, with which he used to give concerts on his own account, in the Saloon of the Devil's Cellar, so called. In 1730, he was made Doctor of Music at Cambridge, and Professor of this art in the place of Tudway. The exercise which he produced on this occasion, consisted of Pope's Ode for St. Cecilia's Day, in an edition corrected and enlarged by the author himself.

Being very gentlemanly in his exterior, Green had access to all the houses where music was valued, and thus succeeded in being elected, after Dr. Croft's death, Organist and Composer of the Chapel Royal. Nevertheless, his talent was by no means very preëminent, and especially not a very productive one; and feeling this himself, he may have been led by it to his great jealousy of Handel's fame. This jealousy seemed, after Buononcini had left England, to have grown so great as to actuate all his operations. In order to shine by the side of Handel, he turned reformer of church music, and published forty Anthems of his own composition. These being however composed more after the elegance of opera music than according to the dignity and solemnity of the church style, and therefore not obtaining that reputation which he aimed at, he confined his operations to the correction of pieces already existing, and which had been either spoiled in copying, or by careless printing; in the hope of thus attaining his object more slowly but surely. An annual income of £700, inherited from his uncle, made him altogether independent, and at liberty to carry out his favorite plan at his own leisure. But he had brought out but a few Services and Anthems in score, when, on the 1st September, 1755, death called him away from this work; which was afterwards continued by his friend and pupil, Dr. Boyce.

Burney, not very favorable to Greene, either as regards his character or his knowledge of the art, speaks also of his person as small and not well formed. He calls his church music too worldly, and his secular music too stiffly in the church style; and in this criticism Hawkins and other historians concur.

[The foregoing notice of Dr. Greene was drawn chiefly from the histories of Dr. Burney and Sir John Hawkins, both of whom place his compositions considerably lower than they are now esteemed. To give our readers an opportunity to judge for themselves, we subjoin the following from Hogarth's Musical History. EDTS.]

"Greene deserves to be placed in the highest rank of our musical writers for the church, notwithstanding the disparaging terms in which Dr. Burney and other critics, have spoken of his compositions. Burney's praise is faint, while he dwells upon the faults of Greene's style—his divisions, repetitions of the same passage a note higher or a note lower, and shakes. And Mr. Mason, in his *Essay on Church Music*, says that Dr. Croft 'was the first composer who gave in to the defect of long and intricate divisions, and unnecessary, if not improper, repetitions of parts of the melody,' and that Dr. Greene carried this fault to a greater excess. It is difficult to imagine how Mr. Mason could have stumbled on the assertion that Dr. Croft was the *first composer* who gave in to the defect of long and intricate divisions. The use of such divisions was a prevailing fault before the times of Croft and Greene; and, in giving in to it, which they certainly did to some extent, these composers merely conformed with the taste of the time. Neither of them indulged in it to a greater degree than Handel did; and, as in his case, their best compositions, and those which will live the longest, are nearly or wholly free from it. From Burney's observations on Greene's anthems, he appears not to have examined those on which the composer's reputation chiefly rests. The full anthem for four voices, 'Lord, let me know mine end,' which Burney never mentions, is not surpassed, we believe, by any thing in the whole range of cathedral music. The opening movement is deeply pathetic; and, though a profound and masterly fugue on two subjects, is as flowing and unconstrained as if written in simple counterpoint. The verse which follows, for two treble voices, 'For man walketh in a vain shadow,' is of the purest melody, and contains several exquisite touches of feeling; and the concluding chorus, 'And now, O Lord, what is my hope,' breathes the most earnest supplication. This

beautiful anthem speaks a language which time can neither obscure nor enfeeble. Similar in merit, though opposite in character, is the two-part anthem, 'O give thanks;' which, too, is not noticed by Burney. It has the same truth of expression, though its accents are those of joy, chastened by devotion; and the divisions which are introduced in one of the solos are not inconsistent with the character of the movement.

"Had Burney's attention been directed to these, and many other anthems which he appears to have overlooked, he never could have said that, as to invention and design, Dr. Greene seldom soars above mediocrity. Even in his solo anthems, where the faults of his age are most apparent, the melody is generally admirable, frequently reminding us of the German and Italian composers of a later period. In the two-part anthem, 'O God of my righteousness,' the treble solo, 'I will lay me down in peace,' has all the tranquil sweetness, and graceful smoothness of melody, with which Haydn would have treated the subject.

"Dr. Greene composed a good deal of secular music, consisting of cantatas, songs, &c. His duet, 'Busy, curious, thirsty fly,' and several of his songs, are still kept in remembrance."

SACRED SONG—MUSICAL REVOLUTION IN SWITZERLAND.

[FROM THE EVANGELICAL MAGAZINE OF SEPT. 1834.]

The susceptibility of strong mental impressions from *Music* is one of the natural faculties with which our Creator has endowed us. Is there not reason to fear that its importance is not sufficiently appreciated, and its powers not sufficiently called forth? The early history of all nations presents instances of its wonderful efficacy. Witness the first periods of Greece, Britain, and Scandinavia, and the national songs of Tyrtæus, whom Plato apostrophizes as the *divine poet, wise and good*. Aristotle, though often disposed to contest his master's doctrines, concurs with him here, in attributing to music a great *moral* power. By divine institution, sacred song, of which we have the inspired remains in the Book of Psalms and other parts of the Old Testament, formed almost the only *social* worship of the Hebrew temple.

At the Reformation this grand instrument of emotion was not entirely overlooked. Unhappily, in England and Scotland, either it was not put into action, or the attempt was ill-conducted and abortive. In France, for a time, it produced great effects; of which some interesting notices are given in the delightful compilations of a pious and talented lady, lately given to our country, "*The Life of Olympia Fulvia Morata.*" But the counteraction and destruction of the Reformation in France, brought down what remained to them of national song to the wretched state of *chanson* and *chansonnets*, the best of which were mere conceits, often tame and silly, and the generality of an immoral character; and, by a just judgment, the music became worthy of the song, it was *screaming by notes*.

In Germany, the matter took a better course. The German tribes had been always addicted to music of great pathos and compass; and their language, unpolished as it was, by its copiousness, flexibility, and strength, gave them a great advantage over the French. Luther had ear, science, and execution. While by his version of the Bible, every line of which bears witness to his euphonic taste and judgment, he stamped the language with classical dignity, his hymns and his music, powerfully seconded by other and superior poets, poured the stream of sacred melody through the land. No country can pretend to vie with Germany in the richness of its religious music. Its stock of hymns, beginning with the age of the Hussites, but of which few are even now obsolete, is moderately stated at *seventy thousand*; a late writer in the *Archives du Christianisme* (June 28, p. 95,) estimates them at *more than eighty thousand*. Great Britain can scarcely pretend to the twentieth part of this number! This astonishing amount of the German Hymnology is characterized by a decided strain (very few indeed are the exceptions) of evangelical sentiment and experimental piety: their versification is most mellifluous, and their tone full of tenderness and power. It is a popular treasure of doctrine and practice; and it has been a grand means of keeping the flame of religion glowing on the cottage-hearths of the peasantry, in many happy instances, when a spurious gospel had taken possession of the churches.

The band of devoted men in France and Switzerland, who are "laboring so much in the Lord," have not forgotten this department. In both these countries, vigorous efforts have been lately

made for the restoring, or to speak more properly the creating, of a French national psalmody. Among these, distinguished praise is due to Dr. Malan. Many new psalms and hymns have been produced, possessing excellence, both of poetry and piety; and suitable melodies have been composed. Besides Dr. Malan's volume, the Paris *Croix de Cantiques* has arrived at a third edition; and a large volume, beautifully printed, with the musical notes, has been this year published in that city, with the title *Chants Chrétiens*. Some articles, peculiarly valuable as to both science and Christian spirit, have appeared on this subject in the *Archives* and the *Sémeur*.

That these are among the means by which the "Lord whom we seek is preparing the way, and coming to his temple," is a persuasion which seems to be powerfully confirmed by a most remarkable phenomenon; which is now operating on a grand scale in the Canton of Vaud, and of which we have a large narrative in the *Sémeur* of July 16. We shall endeavor to extract the essence, by selecting and abridging.

In the south-west of Switzerland a *Musical Revolution* is rapidly taking effect. Its watchword is *Harmony*; its object is to give a new direction to popular singing; and its means may be found wherever there are persons willing to take a little pains, and who can find a leader to give them a little instruction, and to guide their voices in singing the charms of their country and the praises of their God. Long was it thought that French Switzerland could not march with the German cantons in vocal music. Long has the lake of Geneva heard little along its shores but coarse, vulgar, and obscene ballads. Lately, the students of Geneva and Lausanne have labored to counteract this evil, by composing patriotic songs, and endeavoring to give them popular circulation. The effort has been happily successful, but within a small circle. The *Religious Awakening*, which is making daily progress in Switzerland, has had great effect in improving national singing. New methods have been adopted in many schools to train the children to the execution of hymns, with a fine and simple harmony; and the effects have been so far pleasing. But something was wanted to reach the mass of the people; and that the kindness of Providence has supplied.

About two years ago, Mr. Kaupert, a Saxon gentleman, who has long resided at Morges, proposed to teach gratuitously the whole population of young and willing persons in any village or small

town, to sing together. The rumor attracted considerable attention, and drew forth a variety of opinions. But soon his promises were realized, and all skepticism was silenced. At Morges and in the neighboring villages, concerts of the voice alone were heard, producing such a noble and simple harmony, as no person in the whole country had before the least idea of. He was induced to extend his benevolent labors. He electrified, as it were, the whole side of the lake, down to Geneva. Every where the *Magician of Song* was followed by crowds. The moral effect of this is beyond calculation; already the result, in this respect, excites astonishment.

Mr. Kaupert commonly began in schools and other large rooms. Persons of all ages and of every rank in society flocked to these meetings. It was soon necessary to ask for the use of the churches; and sometimes, large assemblies have been held in the open air. In the former places, hymns are sung; and in the latter, songs, patriotic or descriptive, but all free from any immoral taint.

His plan is to trace, in a simple and clear manner, upon a large black board, the notes of each lesson; and he furnishes each one of his pupils with a card or paper, containing what he judges fit for each step of instruction. He usually succeeds in ten lectures to qualify these vast masses to execute the simple and touching hymn or song, in parts and full concert, enrapturing all who witness the scene.

In the introductory lectures he strongly affects the imagination and the sensibility of his hearers, by his description of the powers and the intention of music, to breathe noble and generous sentiments, to harmonize the minds of men, to honor our country, to excite admiration of the works of God; and, at the highest point of all, to show forth his praises. These large assemblies follow his instructions, and catch his manner of execution, with an enthusiasm perfectly astonishing. His kind manner and untiring patience have a great share in producing the effects which so surprise us.

The great and learned city of Geneva invited the musical philanthropist to visit and charm its population. Some of the higher classes became alarmed; but, in the result, they too were carried down the stream. Pastors, professors, magistrates, ladies of the first rank, persons the most distinguished for learning and science, were seen side by side with children and poor people, listening and learning from Mr. Kaupert. When the grand meeting took place,

no church could receive the multitude, and they repaired to the Plein Palais, in number four thousand singers. Here, however, the success did not answer expectation; the wind acted unfavorably upon the vibrations of the air, and perhaps the distance of the extremes made it impossible to keep time. But Mr. K. was loaded with expressions of admiration and thanks, and a medal was struck in honor of him; a mark of respect which, in Switzerland, is never conferred but upon what is judged to be in the highest order of merit.

At Lausanne, his instructions were sought with universal avidity. Many, who had been accustomed to spend their evenings in dissipation, began to employ them entirely in learning the new style of music. Children and their parents, all the schools, the professors and students of the college, servants and mistresses, workmen and masters, persons who had been the most opposed to each other in religion and politics, the inhabitants of different villages distinguished by banners,—all were attracted, all seemed to be of one heart and soul. When the previous training was complete, a day was fixed for the grand concert. More than two thousand singers were arranged in the great church, the noblest Gothic building in Switzerland; the flags of villages and societies were tastefully arranged on an ivy-clad tower; the vast multitude who came to hear were disposed within and without; and then was sung a hymn and its air of Luther's composing,—simple, grave, noble. But, O the effect!—No words can utter it!—The impression will never be forgotten. Other hymns were sung; and a most touching, patriotic song, the words of which we owe to Mr. Olivier, named *La Patrie*, "Our country, Helvetia! Helvetia!"

The happy fruits of this *Musical Revolution* show themselves almost every where. The people in the different places keep up their singing meetings. In the summer evenings they are seen in the church yard or on the village green. In the streets and on the roads, the ear of the passenger is met by the sweet sounds. In these groups we perceive some failures of execution, compared with the fine style when led by Mr. Kaupert; but attention and practice will remedy them.

Christians of Great Britain, what say you to this narrative? Cannot you go and do likewise? Cannot you thus draw thousands from the beer shop and the gin shop, and the corrupting intercourse of idleness?—Ye men of Manchester and Birmingham, of

Sheffield and Leeds, and of every other place;—open your chapels for this grand experiment. Surely you have good and able men among you, who possess the talent and benevolence to effectuate this object. Why should you not begin with some stanzas of our fine national melody, *God save the King*? And are there not old English songs, not religious, but innocent in sentiment, and striking in words and music? And may not these, under your judicious guidance, prepare the way for singing the songs of Zion, thus diffusing the gospel, affecting the heart, attracting the wanderer, and improving our congregational psalmody?—I trust that this appeal will not be in vain. This instrument of good has never, in our country, been sufficiently tried. A very able writer in the *Penny Magazine* has lately been endeavoring to arouse our most unmusical nation, and to create some sort of British National Music. But with all his knowledge and discernment he rests his hopes on instrumental music, thinking that the vocal cannot be cultivated and sustained without that aid. He has no idea of Mr. Kaupert's grand and simple method.

J. P. S.

INEQUALITY OF TONE IN INSTRUMENTS.

It is often the case, in pianofortes and other instruments, that an inequality is perceived in the tones; sometimes in one tone as compared with another, and sometimes in several tones together, perhaps an octave, as compared with several tones in some other part of the instrument. Some of the tones have less power, purity, sonorousness and clearness than others, even in new instruments; and sometimes the tones lose in this respect with the lapse of time, and some tones more than others. In stringed instruments, also, like the violin, it is sometimes the case that one or two of the strings sound with clearness, fullness and purity, while the tone of the others is dull, feeble and short.

The cause of this inequality of tone is, generally, some inequality in the sounding board; either an inequality in the thickness of the parts, or in their elasticity, or in their relative support. In some particular part it may be too thick or too thin, too stiff and inelastic, to push back the air which is made to vibrate against it, with sufficient force and in symmetrical motion.

394 *Relation of the Tone A to C in our Tempered Pitch.*

In reed and other wind instruments, the fault is generally owing to a false proportion between the openings, the finger holes, &c., or to one part of the wood or metal being knotty or harder than other parts, and therefore less elastic. In these latter instruments, the fault is much more difficult of correction; since it is often the case that only one or two tones are bad, and any attempt at correcting them might do harm to the others. In the violin, violincello, &c., an alteration of the sounding post, or a new bridge, a little higher or lower, wider or narrower, will often remedy the difficulty.

In the pianoforte this inequality is much more difficult of cure, any farther than can be effected by the apparatus which regulates the keys, or where it is owing to the imperfect leathering of the hammers. This instrument is too complicated to attempt much beyond this, and yet of all instruments it exhibits this fault the most frequently; indeed, it sometimes happens that only two or three of the tones are woody, dull and shallow, while all the rest are good. The best pianoforte makers cannot guarantee that this fault shall not exist in any one of their instruments, and they are all liable to be affected by time.

The same inequality of tone is also often found in the organ, and arises from a variety of causes. Persons intending to purchase an instrument of any kind, and wishing to procure a good one, will do well to have it carefully examined by a skilful professor, previous to making the purchase.

RELATION OF THE TONE A TO C IN OUR TEMPERED PITCH.

[TRANSLATED FROM THE GERMAN FOR THE MUSICAL MAGAZINE.]

The tone *A* cannot be practised in the major scale of *C* in its perfect purity, according to its mathematical calculation. It should stand to the fundamental tone *C*, as its major sixth, in the relation of $\frac{3}{2}$; that is, the length of the chord which sounds *A*, should be to that which sounds *C*, exactly in the proportion of $\frac{3}{2}$ to 1; but if so, the tone *A* would give a fifth to the tone *D*, too low by the proportion of 80 to 81; and the ear cannot bear such a deficiency or redundancy of a whole *syntonic comma*, (especially in an interval like the fifth, which is so near to unity,) without feeling sensibly

offended. To correct this evil, the tone *A* must be taken higher by the small proportion of 160 to 161, and be performed as the sixth of *C* in the proportion of 96 to 161. This will make *A*, as the fifth of *D*, appear in the proportion of 108 to 161; making only a deficiency of 161 to 162 from a perfect fifth. The ear cannot appreciate this small difference: it takes the fifth, *D-A*, and the sixth, *C-A*, to be perfectly pure; although to the latter there has been something added, and from the former there has been something subtracted.

AS GOD PLEASES!

Under a portrait of Carl Maria von Weber, lately published at Weimar, is a fac simile of his hand writing, in these words,

"As God pleases!"

CARL MARIA VON WEBER."

An enthusiastic admirer of Rossini, on noticing this inscription, wittily took occasion to remark, that "Weber composed as 'God pleases,' but that Rossini composed as pleased the public:" thus unwittingly paying the highest possible compliment to Weber, and stating the true distinction as to the relative merits of the two composers.

Weber's most ardent admirers could not have characterized, in a manner more delicate, clear and forcible, the feelings, the genius, of a true and genuine artist, such as Weber has so often exhibited. The silly witling had probably no higher idea of the beautiful, than what amused the fancy and pleased the giddy world of fashion; not conceiving that God can will only what is most beautiful, and that with this the *true public* is always pleased.

THE SONG OF THE BELL.

[Concluded from page 383.]

The master's next order leads to a reflection on the power of fire, followed by a description of its ravages, which is given to a Chorus of course. The Chorus begins in *D* minor; but changes to *D* ma-

jor, while it describes the blessings showered down from heaven in the fertilizing rain; and, again, as it describes the lightning striking the dwellings of men, and the ravages of the fiery element through the city, it branches off in various minor modulations, until, with the extinction of the flames, it dies away in D minor again. With how few means has the composer here produced a great effect. The rolling *pianissimo* passages for the Violins at the description of the rain; the continued tolling of the alarm bell, by the Basses, when the lightning has struck;* the unison passages in quavers, repeated in different minor keys, picturing the flickering of the flames; the runs through the octave, rising a semitone at each bar, describing the rushing of the winds: all these give us a vivid picture of the dreadful spectacle which the words describe; and the whole comes to a solemn close in the slow unison passage, *decrescendo*, as the flames die away, introducing the words,

" All burnt over
Is the city: "—

in a monotonous but doleful strain, that makes a feeling of desolation creep over the heart.

" In the empty ruined walls,
Dwells dark horror: "—

What a feeling of horror is awakened by the three notes on the dominant A, with its minor seventh, falling back to the minor second to the same note; the whole growing fainter and fainter, till it dies away in the minor chord on the key note D.

In a plaintive recitative, in the same desolate minor key, is described the situation of him who has lost all:—

" One look,
In memory sad,
Of all he had,
Th' unhappy sufferer took."

Still, he does not despair; because he

* The translation is here erroneous, owing to a misapprehension of the German word, which has a double meaning. Instead of

" Moaning round that tower's form
Comes the storm."

it should be,

" Moaning from that steeple's height
Comes the alarm bell."

"Then found his heart might yet be glad,
However hard his lot to bear."

He sings the words of consolation in a sweet strain of resignation, in the major key; and all his "loved ones" join with him, repeating the words in Canon.

Then comes another Solo of the master, during which the bell is cast. This is followed by some of the most beautiful parts of the whole composition. First the Chorus,

"To the dark lap of mother earth,
We now confide what we have made,"—

in A flat major, and, in a strain of religious trust and resignation so pure and touching as to border a little on sadness, though it expresses confidence. But the key changes to the relative minor in F, the key of deep and heart-rending sorrow; and the Chorus passes into a march-like movement in *three fourths* time:—

"Slow and heavy,
Hear it swell."

We hear the death knell tolling; we follow in the mournful procession; and at length listen to the story of the bereavement in a Soprano Recitative and Air, which touches the heart with the deepest sympathy.

But the sadness of this scene is soon relieved; the poet introduces us to the rest and the pleasures of evening, after the labors of the day; and the composer paints the scene in a Soprano Solo;—which, by the way, should not be given to an Alto voice, as it has been when performed at the Odeon; the G above the lines is too high for such a voice. This is a Pastoral Air, and in it Romberg has playfully imitated the bleating of the flock, and introduced a few measures of a dance: but the scene changes; it becomes night; the melody passes into the minor key, and we hear the creaking of the city gates as they are shut.

Then follows a short apostrophe to Order,

"Of common good the happy cause,"

in a Duett for Tenor and Bass, with only a low-toned accompaniment of Basses and Bassoons, in C major. This is succeeded by a very effective Chorus,

"A thousand active hands combined,
For mutual aid with zealous heart."

This Chorus is lively throughout; and the active bustle of business is depicted in the melody, by its rhythm of short periods, and by the character of its accompaniment. The rhythm is too apt to seduce the singer to give a *rinforzando* to the accented parts of the measure, giving all the force to them, and nearly dropping the unaccented parts. This is wrong: the accented notes are sufficiently felt of themselves, without any additional force; while mere mechanical accent always gives to music a vulgar expression. It also produces a merely mechanical effect, like giving a particular force to the accented syllables of the rhythm in reading or reciting a piece of poetry. The episode towards the close of this Chorus is very effective,

"Kings glory in possessions wide,
We glory in our work well done."

The expression of the music here is, that of dignified self-respect, uttered with genuine independence and good will. The composer has expressed the fulness of the self-satisfaction, by coming to a full cadence with these words.

A rather sudden transition from the key of G to the softer one of E flat, leads to the beautiful Quartett, "Gentle peace;" a short strain, but, by its beautiful, clear, smooth and flowing harmony, highly expressive of its soul-moving subject. It is worthy of his great masters, Haydn and Mozart. The Chorus should by all means come in *pianissimo*, leaving the four leading voices of the Quartett to be distinctly heard above it.

The bell is now cast and cooled; and the master gives directions for breaking up the mould, with a laudable anxiety for the success of the casting. This Solo leads from the above key of E flat, through F, in which it always occurs, to a Chorus in B flat. This is made up of mere reflections, and is written in an easy, conversational strain. The Tenor opens it with the remark,

"The master may destroy the mould,
With careful hand and judgment wise,"—

and the Bass answers,

"But woe! in streams of fire if rolled,
The glowing metal seek the skies,"—

in the same subject, but minor. This thought seems to strike them, and introduces a train of reflections, which are pursued by all in Chorus, the different parts taking up the theme one after another.

The Chorus at length changes to G minor, in a more weighty movement; and a vivid picture of a popular riot and rebellion is given. Compare this with the previous one describing the ravages of a conflagration. In the former, the key of D minor was well suited to express the destruction and consequent desolation; in this, the key of G minor is not less suited to the expression of the restless and violent feelings. The running passages for the Violins in the accompaniment, well depict the restless floating to and fro of the mob. The modulation to the purer key of E flat, at the words,

"Freedom and equal rights they call,"—

with the grand bass notes, is highly appropriate; but the tumult soon increases to the climax, when the Chorus falls back to the original subject in the minor, at the words,

"Woe, woe to those who strive to light
The torch of truth by passion's fire,"—

and in this style the Chorus ends.

The casting is now found to be successful, and the master's first thought is of Providence;

"God has given us joy to night;"

and the composer continues a quiet and serene *Andante* in the same key of B flat. But the joy for success soon breaks forth in a triumphant strain in D major, when he calls the workmen to the ceremony of giving a name to the bell, which he christens Concordia; and adds, in a choral-like strain,

"Most meet to express th' harmonious sound,
That calls to those in friendship bound;"—*

which is repeated by the rest in Chorus.

The master follows with a train of serious reflections on the destiny and usefulness of his work. This is a difficult piece to sing, especially where the key modulates into B flat; and, considering its difficulty, it is hardly effective enough. Both the conductor and the singer must take care to keep the time in the proper weight of movement, for any hurrying would appear too light for the sub-

* The translation is defective here. The original alludes to the worship at church: a literal translation is thus:

"To concord, to most hearty union,
She calls the loving congregation."

ject. The arrangement of the words to the music, at the beginning of each strain, in the work as published here, is very awkward. Instead of bringing three quavers on the word "high," and one on each syllable of "over," one quaver should be given to "high," and two each to the syllables of "over;" and the same with "Near to the." This is according to the original.

The master then gives his last commands, which are for raising the bell from the pit in which it was cast; and the music is a fine accompaniment to the text,

"Altogether, altogether, heave,"—

the tones rising and swelling, till the bell appears above ground.

The concluding Chorus follows immediately; short, but most expressive:

"Joy to all within its bound;
Peace its first, its latest sound."

The contrast here is beautiful: joy breaks forth in bold steps of thirds through the whole octave, *forte*; while peace steps gently, smoothly and lightly along, *piano*; grows still softer in the repetition; and finally dies away, *pianissimo*, in the breath of its own name. We reluctantly disturb this delightful impression by any further remarks; but we must add, that it is particularly important, in the performance of this Chorus, to guard against hurrying, as this destroys its effect. The course should be the reverse; as the strain grows more *piano*, it should also grow slower, to the end.

If we now cast a retrospective glance over the whole work, we shall perceive that the poet, with great art and beauty, has interwoven the bell with the whole history of man's existence. We shall also see that the composer has thoroughly studied his poem, and given it all that kind of dramatic effect which was necessary to its proper interest. He has nowhere sought for mere effect, but has confined himself to a simple and genuine expression of the text; has shown himself fertile in melody, and master of the art of composition. The more frequently and the more attentively the work is listened to, the more fully will its beauties shine forth, and the greater satisfaction will it afford. It is also well worthy of the careful examination of the student of music, as a genuine work of art.